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unthinking visitors, congratulates the blissful party on its having

"No fear lest dinner cool!"

Milton however did not grow burly with eating and drinking, like jovial Ben. He took more care of his delicate person; never passing the bounds of an elegant epicureanism. At the same time the great poet shewed so deep a sense of the attention worth bestowing upon his diet, and of the possible dignity, nay, divineness of the pleasure of feeding, that, during the above blissful dinners in the fifth book of *Paradise Lost*, he enters into an elaborate argument to shew the probability of there being eating and drinking in heaven itself; which is what few persons, we suspect, ever cared to think about, when they hoped to go there—unless it was the poor, hungry Arabs in the desert, to whom Mahomet justly thought it an attraction.

Homer speaks about eating with the natural healthy appetite of a soldier; Horace, in a style between philosopher and epicure, the latter character prevailing in his round little person; Thomson, with poetic luxury; Boileau, with exquisite banter; Pope, with banter also, but you may see that he was fond of it. In the poems of Lady Mary Wortley Montague, is a love-song, addressed to Congreve, which is as much about eating as love, and little to the purpose of either. She talks of lovers meeting over "champagne and chicken, *at last*." That is her climax of the passion. If this song was ever sung, the words "champagne and chicken" must have sounded ridiculous. Eating can never be properly sung of, except in jest; and the jest, even then, is apt to be dull. The best part of it lies in the turn given to the music; and the best music, jesting or serious, ever bestowed on the subject, or written in connexion with it, is that of the old Street Cries of London, some of which, as many persons may remember of their own knowledge, are truly beautiful; though the "familiarity which breeds contempt" (with the contemptible) may have hindered them from being thought so. Indeed, in all probability, they were the composition, however short as well as sweet, of the greatest old English masters of the catch and glee school, Purcell among them. Some were notoriously harmonized by those masters; and all most likely originated with real musicians. It is a pity they were abolished. The cries of Cherries and Primroses were, to the ear, what sunshine is to the eye: that of Hot Cross Buns might have been tolerated by the most sceptical ears; and we have heard one of Shrimps and Prawns, in winter-time, from an old itinerant vender of fish ("Shrimps as large as Prawns," was the cry), which, for the manliness and fine turn of its melody, would not have disgraced the lips of Lablache. There was not only "air" in it;—there was *blow*;—the sound of the stormy wind from the coast.

If eating-songs could have been written, as good as those announcements of eatables, we should assuredly have had them from the pens of the like musicians; but, as we have before intimated, it is easier to hail a dish in prospect, than to sing of it at any other time.

Correspondence.

MECHANICAL ORGAN BLOWING.

To the Editor of the "Musical Times."

SIR,—I had the pleasure some time ago, to state through your journal, that by filling a large windometer with air, by the bellows inside my organ, I had procured a supply of wind for 15 or 20 minutes for my chamber organ of 7 stops in the great organ and 5 in the swell. Since then I have been wishful to obtain a *continuous* supply, so as to prevent the necessity of any blowing by hand whatever. I am happy to say that I have succeeded beyond my most sanguine expectations. The plan has been in operation more than 12 months, and I can play just as long as I feel inclined without any other trouble as to supplying the organ with wind, than by pulling out a draw stop. The plan is this—in the basement story, near the windometer, I have placed a small water wheel, 7 feet 10 in. high, the buckets 8 inches wide; this turns an iron shaft, on which there are three cranks, 2½ inches sweep, divided equally on the shaft; these cranks are connected by a rod to three small feeders, and each feeder makes 22 strokes per minute, and as one and a portion of another, is always going up or down, a constant stream of air is secured, without the unsteady motion of a large feeder. The feeders are connected with the windometer by a trunk, and another trunk through the floor connects the windometer with the organ. The water is supplied from the cistern on the house by a lead pipe, ¾ in. wide. I was surprised at the small quantity of water which I found adequate to turn the wheel and to work the feeders. The size of the pipe, of the water-wheel, and indeed, of the whole affair, was an *experiment*; and as I had nothing to guide me, I had to risk its adaptation, and to prepare to make any alterations dictated by experience; it is singular that I have not had one to make in the arrangements, with one exception, and that simply in the regulation of the water valve. I have placed a water tap about two-thirds up the wheel, which has a T top or handle, about 12 inches long; to one end of the handle the draw stop wire is attached, and to the other a cord which runs over a pulley, at the end of which is a weight; when I draw the stop it opens the tap, and is held there by a common catch, and when the windometer is filled, it acts in rising upon a lever, to the end of which a cord is attached, which is continued to the catch; by this means, when the windometer is full, it liberates the catch and the weight closes the tap instantly. If the wind is nearly exhausted, I have only to pull out the draw stop and the wheel again commences to refill. This gives me a continuous supply for any length of time, as the cistern is supplied by the town's water pipes, and I have made a separate arrangement for this work. In the country, where there is a very small stream of water, or where water could be obtained from a reservoir at a higher level, there would of course be no difficulty or expense in adopting this plan.

We find, to our surprise, that the organ actually keeps in tune longer than formerly. Messrs. Kirtland and Jardine, of this town, have constructed the feeders, as well as windometer, and have done the leather work so well that it stands the damp arising in the winter from a basement story, where usually there is not any fire.

Lately, the Steam Engine has been adopted for this same object for large organs; the expense of such a plan

is very much greater than a water-wheel, both in the original cost and in the mode of working, and is attended with some danger, also, if not properly regulated by a competent person; but beyond all this, the advantage of a water-wheel is very great indeed, as it is always ready at a moment's notice,—in the other case, steam has to be raised, before the engine can work.

I have been pressed to register or to patent; but have only to state in answer that if any one appreciates the plan, they are quite welcome to the use of it, and I hope will greatly improve upon it.

I am, Sir,

Yours very respectfully,

JOHN FERNLEY.

Stanley Grove, Manchester, April 15, 1854.

CHOIR AND CHORUS SINGING.

(Continued from page 29.)

31. After having taught the Choir or Chorus to sing harmonic intonations in all the modes, the Director will commence the exercises of successions of concords in the diatonic and chromatic scales, being careful to have them executed in every degree of loudness, from *pianissimo* to *fortissimo*. All those which follow are numbered; when it is necessary to begin any particular succession, the teacher will only have to point out the number in two words. It is necessary to make a slight pause between each succession:—

* This is an example of one of the most difficult successions in vocal harmony, especially for a chorus. The difficulty consists in the diminished octave, which is found between the treble C and the C \sharp of the bass. The feeling of the first C \sharp remains in the ears of the singers when they ought to be sounding C \sharp , and this renders the intonation of the last note uncertain. Such successions are never found in old music, but they are frequent in the compositions of the present day; they should often be repeated, to accustom the singers to them.

† This diminished third is also an interval difficult of execution for vocal masses: strict attention must be paid to its practice.